

P A R K L I F E ...

...and death. The dino safari is all systems go in **Jurassic World** – until its latest, biggest attraction breaks out and eats people. Director **Colin Trevorrow** and (human) stars **Chris Pratt** and **Bryce Dallas Howard** tell TF how they created a new wave of carnage.

WORDS JAMIE GRAHAM

JURASSIC WORLD





The guardian: ex-Army man Owen (Chris Pratt) protects Claire (Bryce Dallas Howard), Zach (Nick Robinson) and Gray (Ty Simpkins).

'AN ADVENTURE 65 MILLION YEARS IN THE making' ran the tagline to Steven Spielberg's 1993 blockbuster, a movie that took \$970m at the worldwide box office (it joined the billion club when it was re-released in 3D in 2013) and became the *Star Wars* of its generation. Given that *Jurassic Park 4* – or *Jurassic World* as it was titled on 10 September 2013 – has been in the pipeline since 2001, it's sometimes felt like another 65 million years have slipped by.

To trawl through the many iterations between

with fresh principal players and a shiny (or should that be scaly?) new story, is being laid out by director and co-writer Colin Trevorrow...

"I got a call from [producer] Frank Marshall, who mentioned he and Steven had seen [time-travel dramedy] *Safety Not Guaranteed*, my first film," he says, popping out of a side door at the Barbra Streisand Scoring Stage on the Sony lot to be heard above a 104-strong orchestra. It's their final afternoon recording the score and Trevorrow will tomorrow head off to Skywalker

writing partner, Derek Connolly, they then began working to "find a reason why *Jurassic World* should exist", the 38-year-old filmmaker admitting, "It wasn't as easy as it sounds."

He isn't kidding: not only had a profusion of writers and stories (dinosaurs breeding on the Costa Rican mainland!) already been chewed up and spat out, the idea of a fourth installment had been jettisoned altogether when Michael Crichton, author of the novels and the original movie's screenplay, died in November 2008.

"IT WAS GREAT TO PLAY A FEMALE CHARACTER WHO IS NOT JUST SERVICING THE PLOT. SHE'S LAYERED, COMPLEX, FUNNY, AWKWARD, POWERFUL, INTERESTING, EMOTIONAL"

BRYCE DALLAS HOWARD

2001 and now would make for exhaustive reading. Suffice to say, many of the original cast were said to be returning at various stages, while just some of the screenwriters reported to be having a crack at the script were William Monahan, John Sayles and Mark Protosevich. Directors mooted included *JP3*'s Joe Johnston, *I, Robot*'s Alex Proyas and Spielberg himself. But all that you really need to know about movie that is finally about to roar onto our screens replete

Ranch to oversee three to four weeks of sound mixing. "*Safety* posed a question about whether or not someone is crazy, or if magic exists. And Steven and Frank liked my answer [laughs]."

This was in 2012. Trevorrow spoke to Spielberg for a couple of hours, not to pitch for *Jurassic Park 4* but to discuss the franchise in general, and the kind of movies favoured by Spielberg's production company Amblin Entertainment. Together with Trevorrow's

Luckily for us, Trevorrow, Connolly and Spielberg were able to beget new life...

"Steven had three big ideas that he really felt would work for a *Jurassic Park* movie," continues Trevorrow. "One, there was a park that was open. Two, there was a raptor-trainer who was working on a way for communicating with them. And three, there would be this new, genetically-created monstrosity that man has made out of the need to make more money."

MAD SCIENCE

The Jurassic Park movies aren't the only ones to play God...



FRANKENSTEIN 1931

It's alive! Dr Victor Frankenstein creates a patchwork monster with a penchant for throwing little girls into water. A high hairline deflects from the bolts in his neck.



GODZILLA 1954

Atomic-breathed reptile emerges from sea to trample egg-box Tokyo. We feel for the Big G – never more so than when Roland Emmerich screwed him over in the 1998 remake.



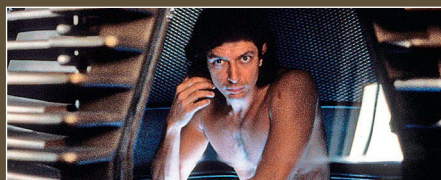
WESTWORLD 1973

Here's one that Crichton made earlier... A robot cowboy who looks a lot like Yul Brynner goes haywire at an amusement park. Twenty years later it would be a T. rex...



BACK TO THE FUTURE 1985

Dr Emmet Brown invents a time machine and sends teenager Marty McFly back to the '50s. A family entertainment with Libyan terrorists, incest and attempted rape!



THE FLY 1986

Scientist Seth Brundle turns into a 6ft bug-eyed buzzer and keeps his penis in the medicine cabinet after it falls off.



At the helm: Colin Trevorrow directs Chris Pratt and Bryce Dallas Howard.



Triple trouble: Owen (Chris Pratt) is outnumbered

Going away to sit on these nuggets, Trevorrow and Connolly hatched a draft that made Spielberg and studio Universal squawk with excitement. Set 22 years after the events of *Jurassic Park*, it posited that John Hammond's dream was now a reality, and Isla Nublar, located 120 miles off the west coast of Costa Rica, is a fully operational park. Ten years in, however, and visitor rates are dwindling (Trevorrow was inspired by the image of a girl texting while standing in front of a T. rex). Thus a new attraction is genetically engineered to goose public interest: the T. rex-alike Indominus rex is 12m high with bonus horns, a roar of 140-160 decibels (as loud as a 747 taking off) and can reach speeds of 50km... in its enclosure. Who knows how fast it could go if it got out...

Trevorrow and Connolly's draft was submitted on 6 May 2013, causing the studio to immediately push back the release date from 13 June 2014. This, finally, was it – a movie that everyone believed could recapture the thrills of the original. It was big, it was spectacular, and it shouldn't be rushed.

"When I was brought in, we were writing a movie from scratch while developing the look of that movie," says Trevorrow. "Creating and prepping at the same time is not how it should be done. That we ultimately didn't have to keep the release date that we were clawing towards was one of the greatest gifts that Steven gave me."

Still, the initial rushing about like a headless Compsognathus did have the advantage of

denying Trevorrow the chance to ponder the mighty leap from a \$750,000 debut to a \$150m+ sophomore effort. He laughs. "When they throw you out of the alien drop ship and you're falling down, you don't have time to think about why they're here!"

HUMAN INTEREST

"Hey, how you doing, bud?" bellows Chris Pratt. He's on holiday but has gamely phoned *Total Film*. "Oh man, I'm living the dream," he whistles when the question is fired back at him. "I'm sitting here looking at the beautiful blue waters of Hawaii. The wind is up, I've just been for a nice run, I'm sipping my coffee. I couldn't be doing better."

He might, of course, be talking about his career. It's hard to credit now, but when Pratt was cast as Velociraptor-whisperer Owen Grady (Spielberg's big idea no.2), he was a surprise choice. *Guardians Of The Galaxy* was mid-shoot and tipped, by many, to become a face-plant for Marvel, with industry insiders stressing that a monosyllabic tree and a gun-toting raccoon hardly had the recognition factor of Iron Man and Captain America. No, at that point Pratt was best-known as *Parks And Recreation*'s big-hearted, 'big-boned' Andy, more hyperactive puppy than Star-Lord. His selection as *Jurassic World*'s male lead came as a curveball after Josh Brolin and Idris Elba had been touted.

"Colin reached out to me when I was on the set of *Guardians*," explains Pratt. "He'd watched *Parks And Rec*. He talked to me. The character >>

HUNGRY EYES

Remembering the first time they saw the original *Jurassic Park*...



COLIN TREVORROW

"I was 16. I'm a little older than the generation where *Jurassic Park* is their *Star Wars* – *Star Wars* is my *Star Wars*! Chris is three or four years younger than me, so *Jurassic Park* is his *Star Wars*. The difference between 15 and 12 is great, so I had other things filling up my brain; I was already thinking about girls! But as I watched *Jurassic Park*, I was 12 again. I think all adults became 12 for those two hours. That to me will be the greatest victory, if I can do that again with *Jurassic World*."



CHRIS PRATT

"I was 13. It's really the first event movie I remember seeing. We're all fascinated with dinosaurs, so when I saw that there was a movie by Steven Spielberg with dinosaurs... I didn't see a lot of movies as a kid, because it's kind of expensive to go with your family, but I had to see that one. I convinced my parents, and they took me, and I ended up seeing it twice on the opening weekend. When the T. rex came out and its pupils dilated and it did that crazy growl... oh, man."



BRYCE DALLAS HOWARD

"I was 11 and I saw it right when it came out – mind-blowing! And almost an emotional experience, to see dinosaurs that were so real. Unbelievable. I'll never forget it, my whole life. There are no words to describe how I felt when I found out I was going to be in *Jurassic World*, to shoot in so many of the same locations. On my first day of shooting we were flying over an area I recognised from the original film and the soundtrack was playing in my head. It was epic!" **JG**

"BECAUSE THIS IS HIS FRANCHISE, YOU'RE ESSENTIALLY GIVEN AN OPPORTUNITY TO MAKE A SPIELBERG MOVIE WITH A SPIELBERG BUDGET. IT'S KIND OF A DREAM"

CHRIS PRATT

[in *Jurassic World*] is a combat veteran kind of guy, quick to action, and has a bit of a cheeky side. Colin had seen my performance in *Zero Dark Thirty*. It was just a small part in the final act of the film, playing a Navy SEAL in the raid, but he was like, 'OK, this guy could potentially be a military vet'."

As far as Trevorrow was concerned, Pratt was the man. "He was so straightforward with me," the actor recalls. "He said, 'Listen, it's yours if you want it. The studio probably won't tell you that because they'll want to play games and posture and close deals, but I'd like it to be you, so let me know.' And I was, 'I'd like to do it'. And he goes, 'Then let's do it'. That's the relationship we have. No bullshit. Just two guys talking."

The female lead of Operations Manager Claire Dearing had already been cast. Like Pratt's appointment, it came as something of a surprise, with Bryce Dallas Howard granted a comeback role after taking a sabbatical to have her second child. It had been three years since her last performance, in *The Help*.

"I got the chance to Skype with Colin," she says on the phone from LA. "My whole pitch to him was just 'Please let me audition, please, please!' And a few weeks later, I decided to take a weekend away from my smartphone to spend time with my kids. Finally, at 5pm on Monday, I checked and had all these emails. Colin had been trying to call me. I called back. He said, 'Bryce, I've been calling you all weekend and I started to feel a little rejected! I'd love for you to be in this film...' She laughs, still shocked by the news. "We hadn't even met in person at that point!"

The rest of *Jurassic World*'s eclectic cast is filled out by the likes of Vincent D'Onofrio, Jake Johnson, Omar Sy, Nick Robinson, rugrat Ty Simpkins and the only returning actor, BD Wong as Chief Geneticist Dr Henry Wu. But it's the chemistry between Owen and Claire that acts as the fulcrum of the human relationships.

"Claire is extremely Type A, a little out of touch, a little Holly Hunter-in-*Broadcast News*, and Chris's character is the total opposite," says Howard. Pratt agrees: "He likes to get her goat. She's this uptight corporate type, and I'm a full 180 from that." As for Trevorrow, he describes their interaction as a modern take

on the romantic and screwball comedies of the '30s and '40s. "Our model was [*Frank Capra's*] *It Happened One Night*," he grins.

But are such prattle-of-the-sexes archetypes still relevant? On 9 April, when Universal released a clip playing up the pair's push-pull badinage, Joss Whedon tweeted "...I'm too busy wishing this clip wasn't '70s era sexist. She's a stiff, he's a life-force – really? Still?"

"It's tough with Twitter," sighs Pratt. "I've been guilty of it myself. You have a thought and you put it out there and it becomes something. It was his first reaction to a 60-second clip. I don't hold it against him. I know Joss and I like Joss. He's a good guy. But he's wrong [*laughs*]."

Howard, meanwhile, stresses how much more there is to Claire. "It was great to play a female character who is not just servicing the plot. She's layered, complex, funny, awkward, powerful, interesting, emotional." Trevorrow, too, points to Claire's evolution throughout the movie. "She is an absolutely badass warrior at the end! It's her film. People don't recognise that because we have one of the biggest movie stars in the world, but she's the one, in the end, who performs the most victorious, awesome thing I've seen for quite a bit."

MONSTER ISLAND

According to Trevorrow, there are 12 breeds of dinosaur that do things of note in *Jurassic World*, plus many background cameos. This is, remember, an operational park, and a visit to uk.jurassicworldintl.com shows just how much thought has gone into creating it – you can study the park map, watch the creatures on park cams and even peruse the menu of Winston's Steakhouse (named, of course, in honour of make-up and effects maestro Stan).

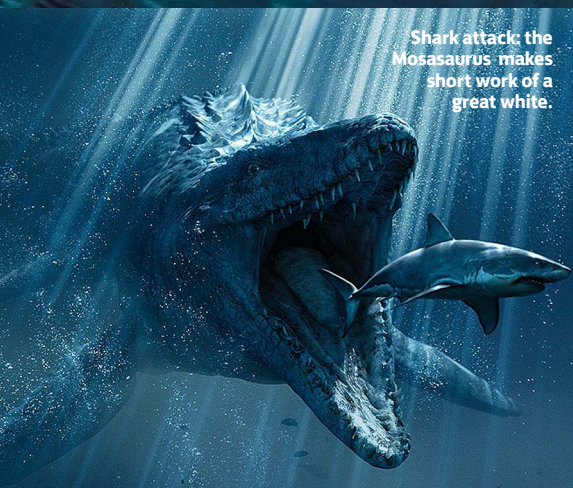
"We have land, sea and air!" says Trevorrow of his gallery of dinos, and just a glimpse at the trailer reveals such eye-bulging, heart-swelling wonders as the is-it-a-whale-or-is-it-an-alligator Mosasaurus eating a great white shark (Bruce, perhaps?) in one snap, and a swarm of pterosaurs swooping out of the sky to pluck shoppers from the park's shopping centre.

King of the beasts, though, is man-made mutant Indominus rex. "It's ferocious in a

JURASSIC WORLD



Uneasy rider: Owen (Chris Pratt) tries to outrun the dinosaurs.



Shark attack: the Mosasaurus makes short work of a great white.

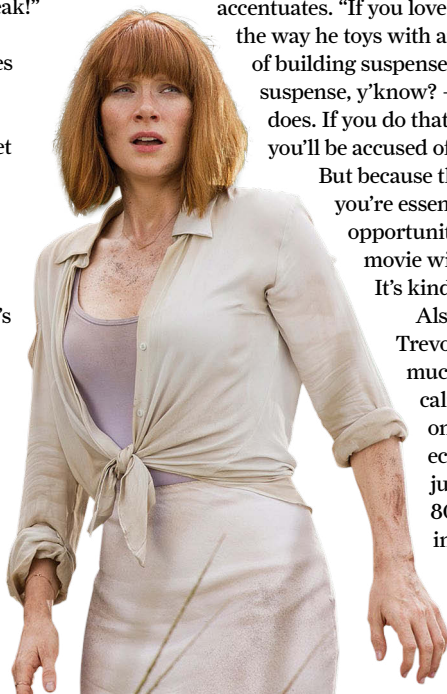


Park strife: Vic (Vincent D'Onofrio) lays down the law to Owen (Chris Pratt), Claire (Bryce Dallas Howard) and Barry (Omar Sy).

different way, in that it's damaged," says the director. "It was born in captivity, raised without a mother and didn't have siblings – it was fed by a crane. When you have animals that are raised that way, they can often go a little crazy."

"That dinosaur is a superfreak!" gasps Pratt of a predator so aggressive and cunning it makes the other dinos look like the penguins of *Madagascar*. "The movie has a slow build – you get to focus on the characters and to see the park for what it is – but when it does ratchet into action, it gets pretty intense pretty quickly, and then only shifts higher and higher. There's one sequence in particular that is, in a word, iconic."

"I like set-pieces that are very clear ideas that don't go on for too long," explains Trevorrow, who still can't quite believe the autonomy he was granted on set, both by Spielberg and the studio.



"So instead of three or four giant set-pieces we have nine or 10 that execute what makes them exciting, provide a thrill, and then move on. That's something it shares with *Jurassic Park*."

It's a conscious sharing of DNA, as Pratt accentuates. "If you love Steven Spielberg and the way he toys with an audience in terms of building suspense – almost tantric-suspense, y'know? – then that's what Colin does. If you do that in any other movie, you'll be accused of ripping off Spielberg. But because this is his franchise, you're essentially given an opportunity to make a Spielberg movie with a Spielberg budget. It's kind of a dream."

Also like Spielberg, Trevorrow, who elicited much praise for his calmness and leadership on set, likes to shoot economically. He used just 78 of *Jurassic World's* 80 shooting days, came in under budget and didn't require any

reshoots, having designed and rehearsed key scenes before filming began. (Tech-heads should also note that he chose to shoot on Kodak 35mm and 65mm rather than digital, in order to match the look of the previous films.)

The big question, though, is whether he can also match the quality of Spielberg's generation-defining original? Howard certainly thinks that he has a chance, promising, "It's intense, adventurous, terrifying, awe-inspiring, funny, profound, philosophical, ironic."

She's not just throwing out adjectives. As Trevorrow points out, a *Jurassic Park* movie is a genre hybridisation with so many splices it makes the Indominus rex appear rather plain. *Jurassic World*, he maintains, hopscoches through all of the requisite tones.

"It is character-based and funny and a little bit romantic, and also a thriller and an adventure and *horribly* scary, to the level of being almost abusive!" he laughs. But that's not what gives him the greatest thrill. "It has soul, which is what I wanted," he says. "I'm so proud of it." **TF**

***Jurassic World* opens on 11 June.**



THE BIGGER PICTURE

THE
**BIGGER
PICTURE**

JURASSIC PARK

In the first of a new series, **Total Film** delves into the expanded universe of one of cinema's biggest franchises, exploring the books, spin-off comics, videogames and theme-park rides that make up the wider world of Spielberg's lucrative dino saga...

WORDS SARAH DOBBS



Jurassic Park achieved impossible things. It shouldn't have been possible for actors to appear on screen next to convincing dinosaurs,

for one thing. It shouldn't have been possible to turn a cautionary tale about chaos theory and capitalism into a beloved family film. And it definitely shouldn't have been possible to mix computer-generated graphics with robotics to the point where audiences couldn't tell the difference. But *Jurassic Park* found a way.

The first film has since grossed over a billion dollars and is now considered one of the most influential movies of all time. We've got *Jurassic Park* to thank for the wave of dino-centric imitators that included *Dinosaur Island*, *Dinocroc* and *Raptor Island*, for example, and also for inspiring Peter Jackson to get to work on *The Lord Of The Rings*.

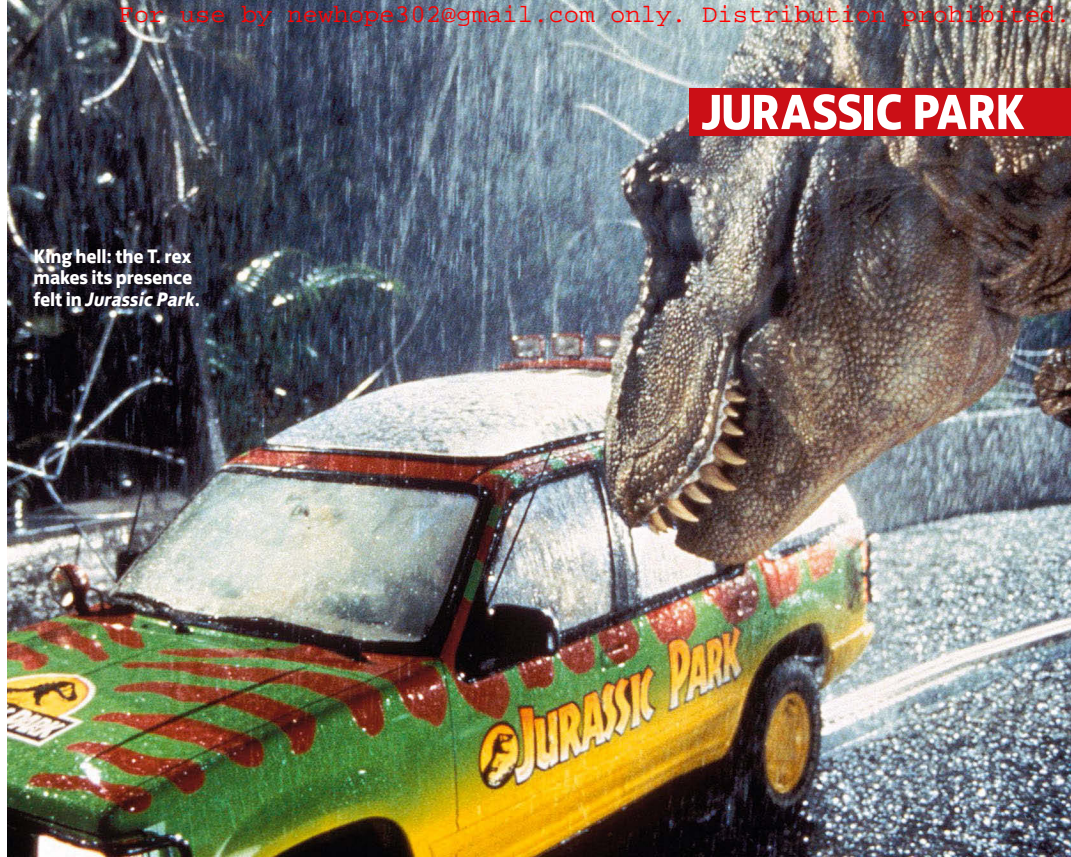
Unfortunately, it's also responsible for giving George Lucas the impetus to create his CG-centric *Star Wars* prequels. But while audiences might not have been clamouring for annoying bug-eyed aliens, they did want more *Jurassic Park*. Sequel *The Lost World: Jurassic Park* followed in 1997, with *Jurassic Park III* four years later. For anyone too impatient to wait for more big screen dino chaos, though, there were plenty of other ways for fans to get their fix...

ORIGIN STORIES

Michael Crichton's 1990 novel is the obvious starting point. It was originally conceived as a screenplay about a grad student trying to clone a dinosaur; Crichton worked on the idea until it mutated into a novel about a theme park gone horribly wrong. Several drafts later, Crichton's novel was at the centre of a bidding war between movie studios. Had things gone differently we could have seen Tim Burton or Joe Dante helming the *Jurassic Park* movie but, eventually, Universal, and Steven Spielberg, won out.

Some pretty significant changes were made between page and screen, though. Spielberg felt the book's opening chapters, where a mauled construction worker mumbles about "raptors" and several children fall prey to mysterious lizards, were too disturbing, so those scenes were cut. That decision set the tone for more changes, as sharp edges were filed off and unpleasant characters made more likeable.

Book-Hammond, for example, is nothing like the film's kindly old gentleman (played by the late Richard Attenborough). He's a ruthless businessman, using grandkids Tim and Lex to emotionally manipulate his critics. And where film-Hammond eventually comes to realise his park was a terrible idea, in the book he never does. He's already planning his next dino venture when he's eaten alive by a flock of venomous *Compsognathuses*. Yup, Hammond



dies in the book – and so does Ian Malcolm, who's so badly injured by the Tyrannosaurus rex that he spends the rest of the book rambling deliriously before slipping into a coma.

Many of the other changes to *Jurassic Park* were made for time or budgetary restrictions but unused scenes weren't lost forever. The opening of the novel inspired the beginning of *The Lost World: Jurassic Park*, while an encounter between Dr Grant and stampeding hadrosaurs turns up in *Jurassic Park III*; ditto a scene in a pterosaur (flying dino) enclosure. And a chase that sees Grant and the kids escaping the

T. rex on a raft that wasn't used in the film got recycled into *Jurassic Park: The Ride*.

All that scene-swapping means the second book is even more different from the film. Written at Spielberg's urging, *The Lost World* is both a sequel to Crichton's *Jurassic Park* and a story intended for the screen. As a result, it has to make some odd compromises – like bringing back Malcolm, who breezily explains that he was only "slightly dead" before saddling up for another dino expedition...

Despite concessions to the film's version of events, though, much of *The Lost World* is >>

DO YOU THINK HE SAURUS?

Five Jurassic Park dinos yet to show up on screen...

Dryosaurus

Mentioned in passing in the first novel, when vet Gerry Harding shoots one with a tranquiliser gun, *Dryosaurus* is a smallish herbivorous dino that mostly serves as prey for bigger creatures. They turn up in some of the *Jurassic Park* games as starter dinos to help get the park ecosystem up and running.

Styracosaurus

Another casualty of the novel-to-film adaptation, *Styracosaurus* is mentioned on the list of cloned attractions InGen created for the park but wasn't seen on screen. Probably because, with its beaky

face, frilly neck, and assortment of horns around its face, it would have looked pretty similar to the triceratops.

Carnotaurus

A carnivorous dinosaur that looks like a shrunk-down T. rex, *Carnotaurus* has a chameleon-like ability to change its skin colour to match its environment until it's practically invisible. A couple are briefly spotted (and striped) in *The Lost World* and they also turn up in the games and comics.

Troodon

Relative to their body size, troodons have large brains and

are therefore thought to be among the most intelligent dinosaurs – possibly even cleverer than *Velociraptors*. In *Jurassic Park: The Game*, they also have huge eyes, an aversion to light, and a nasty bite that leaves its victims delirious and paralysed.

Ultrasaurus

Also known as *Supersaurus*, *Ultrasaurus* is a huge herbivore with a long neck. It kind of looks like a *Diplodocus* and many supposed *Ultrasaurus* bones have turned out to belong to another kind of dinosaur. Still, *Ultrasaurus* is one of the stars of the *Jurassic Park* rides.

REEL TO REAL

Behind the magic of Jurassic Park: The Ride...

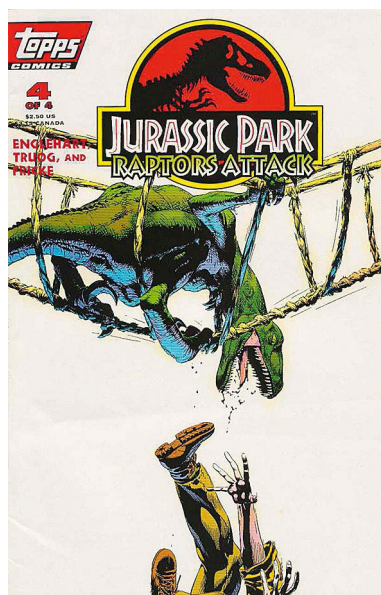
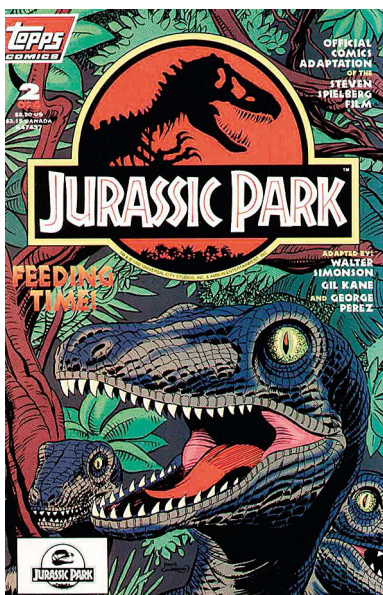
Betting that audiences would be desperate to visit Jurassic Park for real, Universal Studios Hollywood started designing its dino ride while the movie was still in production. Which explains why it's based on a boat ride that never happened in the film...

It's a great concept. The ride begins with a gentle tour of a lagoon full of massive, peaceful Ultrasaurs, before a distress call interrupts the fun and sends the ride off into raptor territory. And then the T. rex chases the boat over a waterfall. The massive 85-foot drop that follows is so scary that when Steven Spielberg attended the ride's official opening ceremony, he got off before the splashdown.

Other riders were less wimpy, though, and the ride proved so popular that copies have been built at Universal Studios parks around the world, including in Japan and Singapore. We'll take one in the UK next, please!



Graphic scenes: Comics translated the park into print.



ignored in the second movie; while the book focuses on the efforts of rival biotech company BioSyn to steal dinosaur eggs for medical research, the film creates a conflict within InGen, with warring teams either trying to protect or hunt the dinos. Character traits and motivations get shuffled around in the process, meaning the film and novel universes are disparate enough to be confusing to a casual fan who doesn't have time for long explanations of the differences.

NEW TERRITORIES

Jurassic Park continuity only got more convoluted as the story continued into licensed comic books. First, Topps Comics published a five-issue adaptation of the film, timed to coincide with the movie's release. Then came a trilogy of new stories: *Raptor*, *Raptors Attack* and *Raptors Hijack*. Written by Steve Englehart with art by Armando Gil, Dell Barras, Chaz Truog and Neil Vokes, the cover of each *Raptor* comic claimed that it was

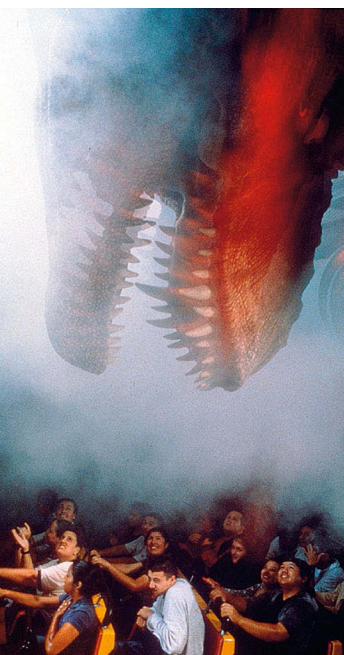
"the official continuation of the hit movie" but they're a bit too weird to really be considered canon.

Set three days after the end of the first movie, the series sees doctors Grant and Sattler heading back to Isla Nublar to help the army round up the remaining dinosaurs. A big-game hunter hired by BioSyn kidnaps the scientists and three raptors but his plane

crashes and dumps them all in the Colombian jungle. Then a local drug lord decides he can train the raptors and make them his bodyguards. Unsurprisingly that doesn't work, and the trilogy ends with the raptors escaping into the jungle, where the natives worship them as gods.

In 1995, Topps followed the *Raptor* series with *Return To Jurassic Park*. Steve Englehart returned to write the first four issues, while the next four were written by Tom and Mary Bierbaum; pencilling duties were taken by Joe Staton and Armando Gil. As the title suggests, this story takes Grant, Sattler and miraculously-not-dead-after-all raptor wrangler Robert Muldoon back to Jurassic Park after more dinosaur attacks are reported. The series was intended to bridge the gap between the first two movies although, er, it doesn't really.

Topps Comics stopped publishing *Jurassic Park* comics after a four-issue adaptation of *The Lost World* in 1997. But that wasn't the end of the *Jurassic Park* comics universe. In 2010, IDW Comics bought the rights to publish their own original *Jurassic Park* stories. *Jurassic Park*:





Bedside manor: Sattler (Laura Dern), Tim (Joseph Mazzello) and Grant (Sam Neill) tend to a sick Triceratops.



If you can't take the heat... Tim (Joseph Mazzello) longs to get out of the kitchen.

Redemption, written by Bob Schreck and drawn by Nate van Dyke, sees Tim and Lex using their grandfather's inheritance to set up their own ventures. For Lex, this means an organic food company; for Tim, it's a new dinosaur park in the middle of Texas. Tim, apparently, is a very slow learner...

The other IDW comics are interesting precisely because they don't use the established characters from either the movies or books. 2011's *Jurassic Park: The Devils In The Desert*, written and illustrated by John Byrne, is all about migrating Pteranodons menacing

Southern California, while 2012's *Jurassic Park: Dangerous Games*, written by Greg and Erik Bear with art by Jorge Jimenez, has an undercover CIA agent fleeing a crime kingpin across Isla Nublar.

Though it's hardly essential *Jurassic Park* lore, what's interesting about *Dangerous Games* is the subplot about an animal behaviourist who has convinced a pack of raptors that she's their mother. Trained raptors turn up over and over again in *Jurassic Park* spin-offs, although no-one in the movies has managed to tame one... yet.

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JURASSIC PARK

EXTINCT SPECIES

It's been 14 years since JP III but the massive gap between sequels wasn't for lack of trying. TF hunts down the Jurassic Park IVs that could have been...

JURASSIC PARK IV: ESCAPE TO THE MAINLAND 2002

Straight after the third movie, Spielberg claimed he had a brilliant idea for a fourth. William Monahan, writer of *The Departed*, was set to write a script about Pteranodons following the rescue helicopter off the island and wreaking havoc on shore but, for whatever reason, the project didn't pan out.

JURASSIC PARK IV: DINO RESCUE 2004

Piranha writer John Sayles then wrote two draft screenplays, one of which involved trained dinosaurs that could be used in rescue missions and another where an ethics-free biotech company created dinosaur-human-dog hybrids to form a race of super-intelligent, super-loyal super soldiers. Unsurprisingly, neither of those got made, either.



JURASSIC PARK IV: RETURN OF ELLIE SATTLER 2006

Despite *Indiana Jones And The Kingdom Of The Crystal Skull* keeping Spielberg busy, rumours of a new *Jurassic Park* sequel continued to circulate. Laura Dern said she'd been asked back for an irreverent take on the franchise, but the WGA strike stopped development.

JURASSIC PARK IV: UNTITLED MARK PROTOSEVICH PROJECT 2011

Spielberg wasn't giving up. He met with *I Am Legend* writer Mark Protosevich to sort out a plot, and Protosevich then wrote two treatments. Things looked hopeful, with producer Frank Marshall declaring that this would kickstart a new trilogy. It didn't.



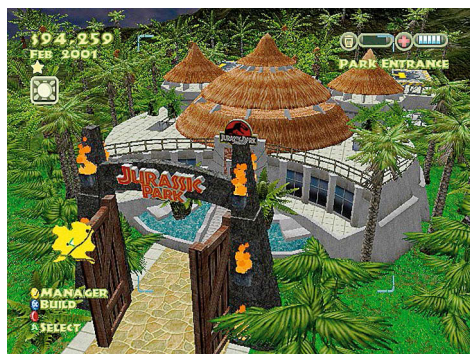
JURASSIC PARK IV: 3D 2012

In 2012 Universal brought Rick Jaffa and Amanda Silver (the married team behind *Rise Of The Planet Of The Apes*) in to reboot the franchise with a film to be shot in 3D featuring a modern-day return to the park. But when Colin Trevorrow was hired to direct he brought in his *Safety Not Guaranteed* collaborator, Derek Connolly, to rewrite the sequel that will, at long last, be hitting screens soon.

THE BIGGER PICTURE



Golden oldie: the cast enjoy a lighter moment on the set of Jurassic Park.



Fate in your hands: play Jurassic Park Builder (above).

One of our dinosaurs is missing: the T. rex breaks free from his enclosure.



JURASSIC PARK

DIGI DINOS

Still want more *Jurassic Park*? Since the '90s, there have been a shedload of tie-in games released. Many of them are awkward retreads of the movie (though the Sega MegaDrive *Jurassic Park* game lets you play as a raptor, which is a fun perspective shift) but some games also expand on the established mythology.

Trespasser, for instance, was set after *The Lost World* and presented itself as a sequel of sorts. Minnie Driver voiced Anne, the sole survivor of a plane crash who gets stuck on InGen's 'Site B' and has to battle past rampaging dinosaurs to get to help. Developed by DreamWorks Interactive, *Trespasser* was a hugely ambitious game with advanced graphics and unpredictable dinosaur attacks but its 1998 release was rushed to coincide with the VHS release of the second movie, leaving the game so buggy it was almost too frustrating to play.

Jurassic Park: The Game, released in 2011 for Windows, OS X, Playstation 3 and Xbox 360, fared slightly better, though its focus on story rather than gameplay also meant some players found it a waste of time. Created by Telltale Games and distributed as four downloadable episodes, it featured a new set of characters making their own way through the events of the first movie. New parts of the island are revealed, including a half-built rollercoaster ride, and there are new dinos involved too, like the aquatic Tylosaurus and the venomous Troodon. The game ends with an ethical dilemma: make the wrong choice and you're the T. rex's dinner. Which is a pretty succinct summary of the entire franchise, really.

Probably the most popular of all the *Jurassic Park* games, though, is the free-to-play mobile game *Jurassic Park Builder*. In the mould of games like *SimCity* and *Dungeon Keeper*, *Jurassic Park Builder* lets the player build their own personal dino park, with guidance from various movie characters. The appeal is obvious; it might take a while but it's hard to beat the thrill of finally hatching your first velociraptor.

Looking back over the various comics, games, books and films that make up the *Jurassic Park* franchise, it's clear that there's no such thing as a coherent canon. Each new piece of story contradicts what went before, by resurrecting dead characters, messing with the timeline of established events, or throwing new characters into the midst of the action.

What is clear, though, is that our fascination with the world's scariest theme park hasn't gone away. And with *Jurassic World* just over the horizon, chances are that's only going to whet our appetites for more dino mayhem. **TF**



Bricking it: exorcise your demons with the cuddlier LEGO game.

BLOCK BUSTER

JP meets LEGO in the latest spin-off...

Still having nightmares about raptors in the kitchen? *LEGO Jurassic World* might be the game for you. It features key scenes from all four *Jurassic Park* movies less the menace, to avoid scaring younger players. "We want to provide

as authentic an experience as possible and that means having some scary moments," says Tim Wileman, Associate Producer at TT Games, "but we take the edge off those moments, injecting our own level of LEGO humour into the mix." It seems to have worked; surely only the most sensitive of souls could be frightened by a raptor sporting a hat made of bananas.

Over a hundred *Jurassic Park* characters appear in the game, many with their own unique superpower. So Lex

can shatter glass with her screams while Dr Sattler is particularly skilled at digging through piles of dino dung. There are also 20 playable dinosaurs, including the new Indominus rex. And, since it wouldn't be LEGO if you couldn't customise things, all of the dinosaurs can be modified – everything from skin colour to the shape of their heads can be altered in a special 'Customiser' lab. Ideal, if you've always fancied yourself a geneticist but find LEGO blocks more your speed.



Tri-curious: explore Jurassic Park from the comfort of your console.